

# American Art News

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## EXHIBITIONS.

*Calendar of New York Exhibitions.*  
See page 6.

### New York.

- Blakeslee Galleries**, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
- Bonaventure Galleries**, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
- Canessa Gallery**, 479 Fifth Avenue—Antique works of art.
- C. J. Charles**, 251 Fifth Avenue—Works of art.
- Cottier Galleries**, 3 East 40th Street—Representative paintings, art objects and decorations.
- Durand-Ruel Galleries**, 5 West 36th Street—Ancient and modern paintings.
- Duveen Brothers**, 302 Fifth Avenue—Works of art.
- Ehrich Galleries**, 463 Fifth Avenue—Permanent exhibition of Old Masters.
- The Folsom Galleries**, 396 Fifth Avenue—Selected paintings and art objects.
- Gimpel and Wildenstein Galleries**, 636 Fifth Avenue—High-class old paintings and works of art.
- M. Johnson-Brown & Co.**, 17 West 31st Street—Objects of art.
- Katz Galleries**, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
- Kelekian Galleries**, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Kleinberger Galleries**, 12 West 40th St.—Old Masters.
- Knoedler Galleries**, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Macbeth Galleries**, 450 Fifth Avenue—Paintings by American artists.
- Montross Gallery**, 550 Fifth Avenue—Selected American paintings.
- Julius Oehme Gallery**, 467 Fifth Avenue—Dutch and Barbizon paintings.
- Partridge, Lewis & Simmons**, Plaza Hotel—Exhibition of Historical Old English Period Furniture, Paintings, Antiques, etc.
- Powell Gallery**, 983 Sixth Ave.—Thumb-box Sketches by prominent women artists, to Nov. 30.
- Louis Ralston**, 548 Fifth Avenue—Ancient and modern paintings.
- Scott & Fowles**, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
- Seligmann & Co.**, 7 West 36th Street—Genuine Works of Art.
- Tabbagh Freres**, 396 Fifth Avenue—Art Musulman.
- Arthur Tooth & Sons**, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
- H. Van Slochem**, 477 Fifth Avenue—Old Masters.
- Yamanaka & Co.**, 254 Fifth Avenue—Things Japanese and Chinese.

### Boston.

- Vose Galleries**.—Early English and modern paintings (Foreign and American).

### Chicago.

- Henry Reinhardt**.—High-class paintings.

### Washington, (D. C.)

- V. G. Fischer Galleries**.—Fine arts.

### Germany.

- J. & S. Goldschmidt**, Frankfort.—High-class antiquities.
- Galerie Heinemann**, Munich.—High-class paintings of German, Old English and Barbizon Schools.
- G. von Mallmann Galleries**, Berlin.—High-class old paintings and drawings.
- Dr. Jacob Hirsch**, Munich.—Greek and Roman antiquities and numismatics.

- Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

- Victoria Gallery**.—Old masters.

### Paris.

- Canessa Galleries**.—Antique works of art.
- Hamburger Fres**.—Works of Art.
- Kleinberger Galleries**.—Old Masters.
- Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Tabbagh Freres**.—Art Oriental.
- Arthur Tooth & Sons**.—Carefully selected paintings by Dutch and Barbizon artists.

## PICTURES FOR METROPOLITAN.

It is announced that through the death of Mrs. Robert Graham Dun this week, some twenty-five important modern French paintings, many by the Barbizon masters, will come into the possession of the Metropolitan Museum, by the terms of the will of Mr. Dun, who died in 1900, and who left his widow only a life interest in them.

The collection was valued some ten years ago at \$250,000. It includes a large landscape by Rousseau, which cost the owner \$50,000, the Daubigny known as "The Marsh," for which Mr. Dun paid \$40,000; two Corots, one of which, purchased twenty-five years ago entitled "Prairie on the Border of Forest," cost \$25,000, and the other \$15,000. Rosa Bonheur's "Calf and Cow," bought by Mr. Dun at the Mary Jane Morgan sale in 1886 for \$12,000; Millet's "Washerwoman," bought at the first Seney sale in 1885 for some \$4,500; Dupré's "Peasant Girls in Field," secured at the Wall-Brown sale, a fine and typical nude by Henner; "Shepherd and Sheep," by Troyon; Gerome's "Stick Dance;" "The Wedding Party," by Firmin-Girard; Bougereau's "Awakening of Cupid," and a typical Meyer von Bremen, "The Surprise."

## WINSLOW HOMER'S BIOGRAPHY.

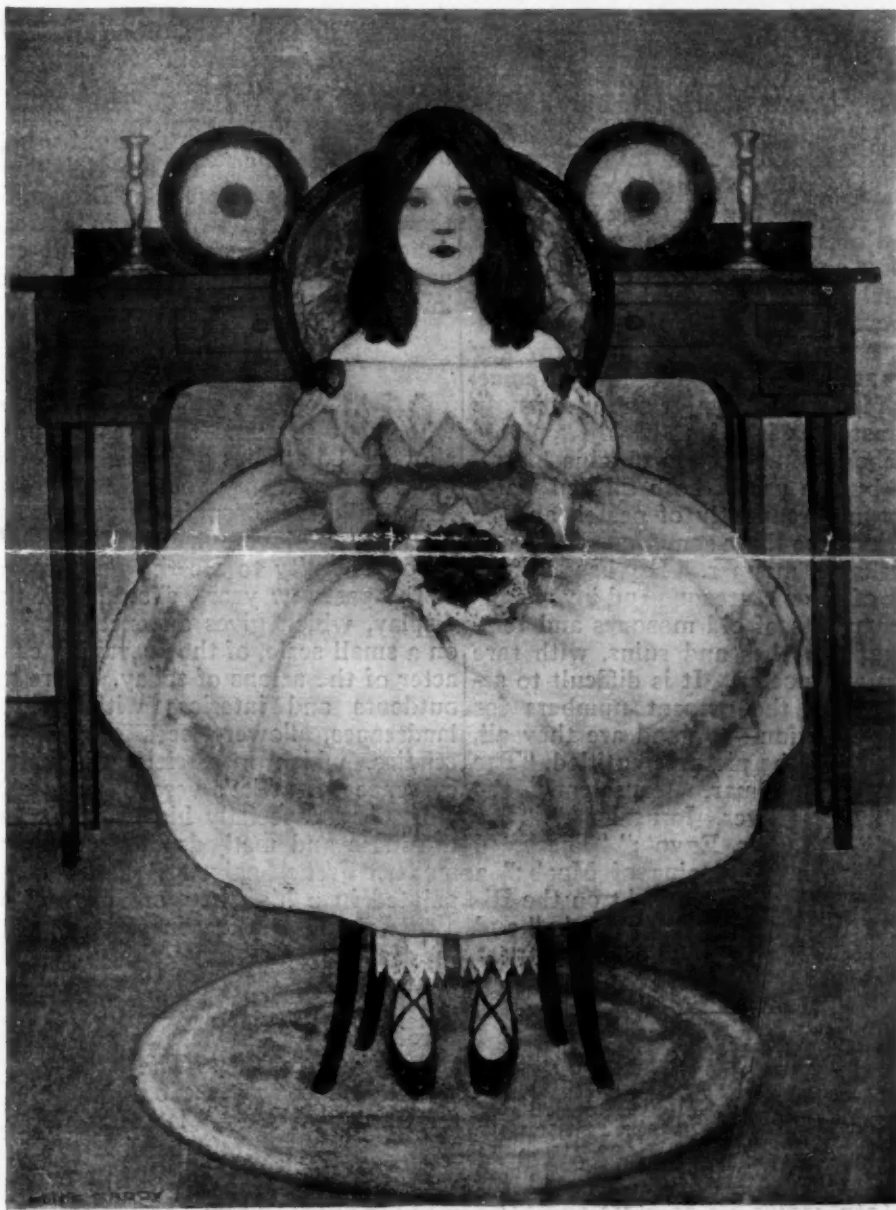
Mr. W. H. Downs, art critic of the Boston Transcript, is preparing the authorized biography of Winslow Homer, which is to be published next year. Mr. Downs would be glad to hear from any persons having any of the lamented artist's letters.

## MENDELSSOHN HALL'S PASSING.

It is announced that Mendelssohn Hall, in West 40 St., where the great picture sales conducted by the American Art Association have been held now for over ten years, and since the passing of Chickering Hall at Fifth Ave. and 18 St., is to be torn down next spring, to make way for a modern skyscraper. This news is of interest not only to the art world, but also to music lovers, for in this artistic hall the smaller concerts of the winter season have been held for many years. The near passing of Mendelssohn Hall will deprive New York of a place admirably suited for auctions. Carnegie Hall is too large and there are few available picture places in any convenient locality, suitable for art auctions.

The Department of Education of New York State at Albany, have put upon films for use in the public schools and other educational institutions of the State, reproductions of three historical pictures by A. G. Heaton, "The First Mission of Washington," owned by the Union League Club of Philadelphia; "The Recall of Columbus," in the Capital at Washington, and "Baron Steuben at Valley Forge," now in the War College at Washington.

The third exhibition at the Library Gallery of the State Normal School, Westchester, Pa., will open Jan. 4 next, and continue through the month.



THE HOSTESS.

By Alice Caddy.

In New York Water Color Club Exhibition.

### London.

- James Connell & Sons**. Original etchings always on view.
- Knoedler Galleries**.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
- Obach & Co.**.—Pictures, prints and etchings.
- Wm. B. Patterson**.—Prints, old and modern pictures, and pottery.
- Sabin Galleries**.—Pictures, engravings, rare books, autographs, etc.
- Sackville Gallery**.—Selected Pictures by Old Masters.
- Shepherd Bros.**.—Pictures by the early British masters.

A cable from Paris brings the news that the Louvre has acquired a famous painting, "Saint Sebastian," by Andrea Mantegna. For many years it has been hidden away in a little church in the Commune of Auvergne. It is said that in 1494 the Lord of the Commune, Gilbert de Bourbon, accompanied King Charles VIII during his campaign in Italy, where he met and married Claire Gonzague, sister of the Marquis of Padua. Mantegna was a protégé of the Marquis, who presented him with the picture of his sister as a wedding present. Visitors to the Louvre next summer will have the opportunity to admire this masterpiece.



## EXHIBITIONS NOW ON.

## Duke of Rutland's Drawings.

There are now on exhibition, through Dec. 3 at the E. Gimpel and Wildenstein Galleries, 636 Fifth Ave., some 96 drawings by old masters, forming the entire collection formerly owned by the Duke of Rutland. A few of these choice memoranda made by old masters, were shown in these galleries last spring and greatly interested collectors and connoisseurs. The present display is a fairly complete and most important one, and contains some exquisite and rare examples of great painters. The old masters represented are Algardi, Allegri, Arpino, Barocci, Berghem, Bril, Brueghel, Carracci, Annibale (seven), Carracci, Augustino (1), Carracci, Lodovico (1), Campagnola, Cangiati, Cignani, da Cortana, Lorenzo de Credi, De la Fage, Della Bella, Sangallo, Durer, Elsheimer, Adam (2), Everdingen, Gellée (2), Grimeldi, Guercino (3), Lanzani, Mola, Moly, Murillo, A. van Ostade (2), Parmigiano (11), Peruzzi (3), Pesaro, Pippi, da Ponte, Pordenone, Poussin, Raphael (4), Robusti (Tintoretto) (2), Salvatore Rosa, Rottenhammer, Rubens, Saftleven, del Sarto, Schetky, Schidone (2), Swanebelt, Tiziano (Titian) (5), Vaga, Vanni (2), A. van de Velde (5), Veronese, da Vinci, Waterloo, Zampieri (2) and Zuccheri.

It is unnecessary to mention these examples in any detail. They must be studied for and by themselves. Many of them are in pen, washed with India ink, or sepia, relieved with gouache and red chalk, but there are some done with pointed lead, or pen, on gray, red or cream-colored paper; others with an ochre background, and some with pen and water color or bistre. In fact, the different methods followed by these old painters to jot down their artistic expressions are in themselves a delight to study.

Attention should be paid especially to the little landscape with bridge and cows by Nicolaas Berghem; the exquisite little sketch, "Romana" in pen with sepia by Annibale Carracci; the fine composition in pen and red chalk, relieved with sepia; a project for a spandrel with the Virgin, Child, St. Joseph and the Evangelist by the same master; a head of a young Florentine, in pen with water color, by Lorenzo di Credi; three of the eleven examples of Parmigiano; the Venus and a Woman in red chalk, and the St. Cecilia, in pen; Pordenone's "Head of a Young Man," in black lead with crayon; the four drawings by Raphael, of which three are in red chalk and one in sepia, relieved with gouache; the pen drawing of the "Holy Family," by Titian, and the delicate seascape by A. van de Velde, in pencil with sepia.

It is easy to understand, from the study of this exquisite collection of drawings, how the Duke of Rutland achieved his reputation as a connoisseur.

## Hawthorne at Macbeth's.

The art of Charles W. Hawthorne, who is now showing some twelve presentments of the Portuguese descended fisher folk of Cape Cod at the Macbeth Gallery, 450 Fifth Ave., is a very personal art. The young American painter, whose work has grown so rapidly in the estimation of art lovers and collectors of late years, is a student and analyst of character first; second, a colorist; and third, a painter of poetry and sentiment. In the present display he presents a series of carefully studied, attractive canvases, full of unconscious simplicity and charm. The double por-

trait entitled "Youth," reproduced in last week's issue of the *American Art News*; a young man and woman, evidently lovers, standing with pensive expressions against a background of yellow evening sky, is filled with exquisite sentiment and charm, and is soft and restful in color. There is a delightful wistfulness of expression in the "Little Housekeeper," and the "Boy with Shad," and the red of the shawl of the first is noticeably fine. Cleverly done are the reflections of light playing on a large green bottle and its fellows in the "Refining Oil." Admirably managed are the whites in "On the Beach," and well painted the details, and again well managed the lights in the fascinating interior with figures, "Corner of a Living Room." As will be seen by this brief notice, the artist has much versatility.

## Pictures by Jules Guerin.

Twenty-eight recent pictures by Jules Guerin are now on exhibition at the Montross Galleries, 550 Fifth Ave., through Nov. 26. The artist, the reproduction of whose illustrations in the "Century" have made his work familiar to many people, is presented in this display so well as to emphasize his rare originality, and it gives an opportunity for study of his unusual skill in the manipulation of pigment and the adaptation of surfaces. He is essentially a colorist and for the most part his work is pitched in the highest possible key. There is, however, in the present display, a gray tone study in a low key of Santa Maria della Salute, Venice, which is most attractive and is strongly contrasted with its highly colored neighbors. Mr. Guerin obtains his results by the use of both oil and water color and frequently of pastel, and he combines the three sometimes in a most remarkable manner. He has a keen sense of the picturesque and invests his presentments of old mosques and temples, of churches and ruins, with rare charm and poetry. It is difficult to select any of the present numbers for special mention—so good are they all, but perhaps the pictures entitled, "The Mosque of Omar, Jerusalem," the "Mount of Olives, Jerusalem," "The Temple of Luxor, Egypt," "The Dead Sea and the Mountains of Moab," a "Sienese Gate," "Moonlight on the Riviera," "Moonrise, Perugia, Italy," and a "Bazaar, Damascus," are the most striking.

## Americans at Katz's.

Some 48 examples of well-known American painters make up the opening exhibition of the season at the new galleries of Louis Katz, 103 West 74 St. These have been well selected, for Mr. Katz knows his painters and their work intimately, and has unusual facilities for getting together, not only good, but attractive displays. There is a characteristic and stirring example of Schreyvogel, "The Lost Dispatches," a small and beautifully painted figure work by Addison T. Millar, "A Choice Rug," worthy of Pasini; an early morning scene in Charleston Harbor by Birge Harrison, very rich and beautiful in tone; a dashing, fresh and breezy marine by Reynolds Beal; a striking landscape by Bogert, "The New Moon;" one of Charles Warren Eaton's poetical and tender Italian lake series; a charming female head by J. Campbell Phillips, sweet in expression and rich in color quality; a good little English coast scene by Henry B. Snell, "The Cliff;" an admirable landscape, "Hills of Westchester," by Hobart Nichols; a tender and well painted landscape,

"After Autumn Rain," by W. Merritt Post; a delicate and delicious little "Spring Idyll," by John F. Carlson; a characteristic out of door and nudes, "The Isle of Nymphs," by Lillian Gent; two fresh and clear-aired landscapes by Carleton Wiggins and his talented son, Guy Wiggins, in which the on presses close the sire; a typical little forest interior, "The Beaver Meadow Trail," by R. M. Shurtleff; a rich colored, strong coast scene by William Ritschel, "Beaching the Boat;" a typical, beautifully painted transcription of an old street in Lisieux, France, by Colin Campbell Cooper; and a joyous sunny summer coast scene, "Cape Ann Cliff," by Cullen Yates.

In another gallery are a group of ten so-called "Nocturnes," by Bolton Coit Brown, in which this able painter, in his search of the mysteries of dawn and twilight, and his elucidation of tone and delicate color has "out-Daboed Dabo." Subtle and delicate, poetical and tender as are these renditions, they have been carried so far in the attempt to render the darkness of departing or approaching night, that their forms are or the most part indistinguishable, save possibly in the "Seashore Dawn" and the "Night with Moon." Certainly no one could tell, except from the title, what the artist is trying to represent in the studies for the "Twilight Pool," "Winter Dawn" and "My Neighbor's House." Have a care, Mr. Brown, for there is just a line between extreme delicacy of tone and color, and canvases utterly meaningless to the art-loving public.

## Oils by A. L. Kroll.

A. L. Kroll, the Academy honor man, who went to Paris two years ago, is showing 85 studies and finished oils in the large academy room in the Fine Arts Building, through tomorrow.

Those art lovers who did not have an opportunity to see the Paris salons of the past few years, should visit this display, which gives an excellent idea on a small scale, of the prevailing character of the salons of today. Here are outdoors and interiors with figures, landscapes, flower-pieces and figure studies, which in variety of subject evidence the artist's versatility and facility, and especially his absorption of the ideas and methods of the average modern French painters. They are all painted in a high key, are hot and as a rule almost glaring in color, and for the most part lack any fluidity or depth of atmosphere.

The composition and drawing are unusually good, but there is no especial sense of inspiration. The large unfinished portrait and outdoor group, "In the Garden—Vesinet," is the best of the works shown—strong, good in sunlight effect and well composed, but the figures are stiffly posed.

Perhaps if the canvases could be seen in other than artificial light, they would reveal more of beauty and inspiration. As it is the electric lighting heightens the too brilliant color scheme, and makes them hot and dry.

## Ward Memorial at Century.

A memorial exhibition of the works of John Adams Quincy Ward opened Saturday last at the Century Association in West 43 St., to remain through Nov. 22. The collection is not entirely representative, in that the larger sculptures could only be shown by photographic reproduction, but the display is exceedingly interesting and well exemplifies the scope of the lamented sculptor's art.

In the exhibit are busts of William T. Blodgett, William Earle Dodge and W. D. Howells, Garfield, Beecher, two

of the late August Belmont, Gen. Morgan, Van Buren and Fairbanks; three studies for "The Good Samaritan" statue at Boston; "Shakespeare" in bronze; other studies of wounded soldiers, a baptismal font, two Indian bas-reliefs and others.

The artist's love and knowledge of the horse are shown strikingly in his statue "Sheridan," one of his most remarkable examples of this class of his work.

His "Freedman," which attracted much attention when it was first displayed to the public in 1864, was inspired by the national crisis. It is a statuette which depicts a negro slave, with chains broken, lifting his face in thanksgiving. So much interest did this awaken that it was vainly suggested that it be put into heroic size and placed in the Capitol.

His "Indian Hunter," now in Central Park was modeled after a small statuette of the same title in the exhibition. These works were the result of a visit to the far West where he studied the characteristics of the original American in his native soil. They are full of life and intensity, and Ward succeeded well in adapting the Indian figure to artistic uses.

Perhaps the most colossal of Ward's works, and one by which he is most widely known, is his Statue of Washington on the steps of the Sub-Treasury. A statue in this particular place was extremely difficult to model in that it had to dominate the surroundings, but the work was most successful.

## PHILADELPHIA.

Mr. James K. McClees' new gallery has recently been finished, and is considered one of the most attractive picture stores in America. It is situated in the heart of the fashionable district, 1507 Walnut St. Mr. McClees is one of the old picture men who has won a high reputation, and incidentally the confidence of his public.

The annual exhibition of the Philadelphia Water Color Club and Penna. Society of Miniature Painters, will open to the public at the Academy.

## MANCHESTER, N. H.

Charles H. Davis, of Mystic, Conn., has several canvases in the recent exhibition here at the Museum, most of them representing New England scenes, the most attractive, "The Conway Hills" and "The Clouds at Sunset." Richard Brooke of Washington paid a visit to the Museum for the purpose of selecting pictures to be exhibited at the Corcoran Art Gallery in December.

## KALAMAZOO (MICH.)

The Art Association is preparing to hold an exhibition of the works of local artists in the second week of November. There will be displayed paintings, drawings, photographs and specimens of craft work; also painting on china, leather work, pottery, weaving and other branches of handiwork. Among the pictures on view will be "Feeding the Chickens," by Wilby Martens, the Dutch artist.

## TOLEDO, OHIO.

In the Art Museum there are now groups of paintings, by Henry Golden Dearth and Louis Paul Dessar, also a portrait of Whistler, by Walter Graves, presented by Carl Spitzler. Among the new pictures are a large oil, the "Crown of Thorns," by Januarius Zick, and the "Falconer," by Carroll Beckwith. "A Street in Rome" and "In Camp," by Felix O. C. Darley, were presented by Mrs. Warren Colburn. There are 22 pictures on view and also an attractive display of etchings by Albert Reullier.



## Exhibition Calendar for Artists

<b>THE CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn.</b>	
First annual exhibition of oils and sculpture.	
Entry cards must be received by Secretary by .....	Nov. 14
Exhibits received by Wiley & Son, Hartford, on or before .....	Nov. 14
Press view and varnishing day .....	Nov. 19
Opening of exhibition .....	Nov. 21
Closing of exhibition .....	Dec. 4
<b>NATIONAL ACADEMY OF DESIGN, 215 W. 57 St., New York.</b>	
Winter exhibition.	
Exhibits received .....	Nov. 21, 22
<b>BUFFALO SOCIETY OF ARTISTS, Albright Art Gallery, Buffalo.</b>	
Annual arts and crafts exhibition.	
Opening of exhibition .....	Nov. 18
Closing of exhibition .....	Dec. 20
<b>YE HANDICRAFTERS CLUB, 246 Fulton St., Brooklyn.</b>	
Seventh annual fall exhibition.	
Exhibits received .....	Nov. 18, 19
Opening of exhibition .....	Nov. 25
Closing of exhibition .....	Dec. 30

## IN AND OUT THE STUDIOS.

Orlando Rouland has returned to his studio, No. 130 West 57 St., after his annual visit to London, where he had a studio the past season. He has brought with him a portrait of his fellow portraitist, J. J. Shannon, painted in London.

Joseph Lauber has returned to New York to take up his work here after a sojourn of nine months in Washington, D. C. Aside from the decorative work on which he has been engaged he has managed to execute a number of studies of Washington and surroundings, which he brings with him.

Arthur Dawson has just returned from a sketching trip in New Hampshire and brought back a number of sketches and pictures of the country surrounding Portsmouth. Two of the pictures have been purchased by a Chicago collector.

Mr. Dawson is now working on some orders at his studio, 234 W. 44 St.

A portrait of Charlotte B. Coman, the artist, by Helen Watson Phelps, is considered one of her most important works. Painted out of doors at her studio in the Adirondacks, it contains a charm of atmospheric qualities, is lovely in color and above all an excellent likeness.

Genevieve Lee Hay recently held an informal tea at her Broadway Arcade studio, where she displayed several sculptured works of considerable charm and originality.

William J. Whittemore spent the summer in London, where he made some excellent copies of Sir Joshua Reynolds and Van Dyck. He returned last month to his studio, 318 West 57 St., where he is busy with portrait work and ideal heads.

Edward Dufner spent the summer at Caldwell, N. J., where he was instructor at the Summer Art Students' League, which he reports as having been more successful than ever having had thirty-five more pupils over last year. He recently painted a portrait of Mrs. Granberry of Atlanta, mother of George Folsom, the musician.

After an extended trip through Europe, Isidor Konti has returned to his New York studio, 154 West 55 St., where he is at work upon a memorial figure to be cut in marble and placed in a nearby cemetery.

R. H. MacGilvary recently completed two decorative canvases of unusual charm. He is settled for the winter at his studio, 318 West 57 St.

Joel Nott Allen returned last week to his Sherwood studio after a summer at East Hampton and Cape May.

Recent portraits by this artist are: a full length standing one of Mrs. John Sherlock Ferguson in a Spanish dancing costume of black, red and yellow, and a life-size seated portrait of Mrs. Allen, for a St. Louis gallery, which is one of his most important works; an excellent likeness, simply and directly treated. The sitter's green velvet gown, the texture of which is ably rendered is in charming contrast to a warm brown back and notes of yellow. Mr. Allen is about to begin a portrait of Mrs. William Lucas.

F. K. M. Rehn recently returned from his summer home at Magnolia, Mass., where he painted a number of fine marines, several of which he sold during the summer. He is preparing an exhibition to open at the Albright Gallery in Buffalo during January.

Charles Warren Eaton, who spent the summer abroad painting at Bellagio and Venice, is settled for the winter at his studio, 318 West 57 St., where there are some good examples of his recent work. A large canvas, "At Sunset," which has been selected for the Corcoran exhibition, is unusually fine, filled with the poetical charm characteristic of this artist's work with subtle shadows, good values and a depth of feeling.

He is now painting an Italian moonlight scene of rare quality.

Frank C. Mathewson spent the summer at Provincetown, Mass., where he painted a number of landscapes and street scenes. He has returned to his studio, 318 West 57 St.

Miss Adelaide Johnson, who has spent a considerable time in Rome will return to New York in early December.

William Ritschel returned last week from Colorado, where he spent the summer painting the Grand Canyon. Five examples of this subject are now at St. Louis and will go later to Buffalo. He has painted Western subjects during the past two years with so much success that it is possible he will continue along this line for the future, abandoning for the moment his well-known Dutch pictures which he painted so well.

Mr. Ritschel paints the canyon not only broadly and vigorously but renders truthfully its glory of color and introduces a poetical charm which thus far has been unequalled. He is planning an exhibition in New York in the spring.

## SALMAGUNDI DISPLAYS.

Exhibitions for the season at the Salmagundi Club, with their approximate dates, will be as follows: Annual Water Color Exhibition, Dec. 2-14, water colors and pastels eligible; Annual Auction Sale, Feb. 3-11, one work from each exhibitor. Size 12x16, 11x18 and 14x14 inches; Annual Oil Exhibition, Feb. 24, March 11; Annual Illustration and Black and White Exhibitions—dates will be given later; Annual Exhibition of Thumb-Box Sketches, April 7-19.

## CHICAGO.

Sir William Van Horne recently showed several artistic photographs taken by himself in the Selkirk Mountains. The points of view were well chosen and the photographs are considered remarkably good.

Baroness Hermione von Preuschen, assisted by Miss Magda Heuermann, is showing at the Fine Arts Building, through the month, several of her paintings. The collection contains over one hundred paintings including a portrait of the Baroness by the late Empress Frederick of Germany.

Louis Betts has just completed a portrait of his fellow artist, Gardner Symons, for the National Academy, New York. It is an excellent likeness.

William T. Smedley is showing in the galleries of Marshall Field & Co., a collection of thirty of his recent paintings.

The exhibition of old and modern paintings at the Reinhardt galleries is meeting with deserved success.

A collection of paintings of the modern Dutch and Barbizon schools, loaned by Scott & Fowles of New York, is on exhibition in the galleries of M. O'Brien & Son. The paintings have been carefully selected and include a splendid Josef Israels, an unusually large Daubigny, a small William Maris, an interesting genre by Blommers and examples by Diaz, Corot, Ziem, Van Marcke and others.

## SAINT LOUIS (MO.)

The memorial exhibition of the works of the late Walter Shirlaw now on view in the City Art Museum comprises 281 examples, consisting of oils, water colors, pastels, cartoons in chalk and drawings. The most attractive of the examples are: "Sheep Shearing in the Bavarian Highlands," "Night, a Reverie," "The Spirit of the Autumn Leaves," and a "Madonna and Child." There is also a self-portrait of the artist.

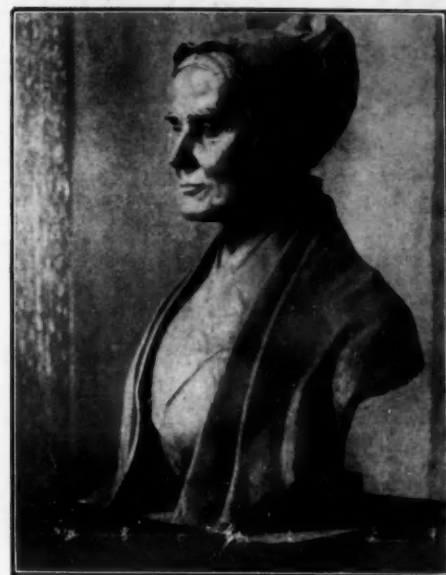
## COLUMBUS, O.

Duane H. Baker, proprietor of Baker's Art Gallery, has purchased the historic Wharton property, in this city, with a view to enlarging his art gallery.

While at her summer studio at Burlington, Vt., Miss Elizabeth Finley painted a portrait of Bishop Hall, said by his friends to be a splendid likeness and an excellent work in every way. She also painted a child of Mr. and Mrs. Ralph Pulitzer and Dr. Seward Webb.

She has taken the studio of the late Frank Fowler in the Mendelssohn Building in 55 St., where she will begin a portrait of a New York clergyman. Miss Finley recently completed a portrait of General Edward Ripley of Mendon, Vt.

Frank H. Marshall, of Jamestown, N. Y., and Paris, has recently taken a studio at 154 West 55 St., where he intends to do portrait work. At his studio there are a number of landscapes depicting typical American scenes, poetically painted, and having much atmospheric charm.



BUST OF LUCRETIA MOTT.  
By Adelaide Johnson.

## SALMAGUNDI CLUB DINNER.

The Salmagundi Club's "get-together" dinner last Monday evening, its first social reunion of the season, was a decided success both in point of attendance and merry-making. Every seat was occupied and the evening was a repetition of last year's success, as well as a promise of better things this winter. The rooms were artistically decorated with a profusion of roses, the gift of Saltus J. Sanford. The invitations were engraved by Howard McCormack and were designed by Peter Newell.

F. K. M. Rehn, the president, was toastmaster; George Fleming sang, and Felix Lamond rendered several piano selections.

During the evening the guests were entertained by the novel exhibition of sketches made by various artists during the summer thrown on a screen, in color.

Albert L. Groll, who spent the summer in the Grand Canyon of the Colorado, with side trips to New Mexico and Arizona, was represented by several effective and colorful examples. Frank de Haven, who divided his time between the Connecticut hills and Pennsylvania valleys, contributed four pastoral studies.

There were marines by F. K. M. Rehn and water color sketches made abroad by Henry B. Snell, cattle pieces and woodland scenes by Glenn Newell and studies of summer time by field and river by Reynolds and Gifford Beal, bits of Spanish scenes by F. Luis Mora, and figure pieces by Cralles W. Hawthorne. Several Indian studies were by E. Irving Couse, who has recently returned from Taos, New Mexico.

Other artists who submitted sketches were Henry Prellwitz, Hobart Nichols, Stanley Middleton, Frank Bicknell, George M. Reeves, Lockwood de Forest, H. L. Hildebrandt, Carlton Wiggins, Guy Wiggins, Charles Vezin, William H. Drake, M. Sandor and Arthur Schneider.

The musical programme included songs by George Fleming, with Felix La Mond at the piano.

## OBITUARY.

### W. St. John Harper.

William St. John Harper, artist, etcher and illustrator, died last week aged 60. One of his best known paintings, "Autumn," won the Clark prize, and "Winter's Veil" received honorable mention at the Buffalo exhibition in 1901.

For several years he was head of the Art Students League and afterwards became instructor in the Academy of Design, School of Arts and Crafts and the Summer School of Painting at Northport, L. I. His "Many Flowers," "The Village Street," "The Beach Patrol," "A Fairy Tale" and an "Opera Night" are among his best known works.



## AMERICAN ART NEWS.

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## CORCORAN GALLERY DISPLAY.

The New York Studios have been buzzing of late over seemingly widely disseminated reports to the effect that "The Ten" and their Philadelphia allies, have had too much to say in the management, or have influenced the management of the Corcoran Gallery too much at the last two exhibitions, in the acceptance and hanging of pictures and the award of prizes.

While it is true that members of "The Ten" and certain Pennsylvania painters have captured several of the prizes at the excellent exhibition held by the Corcoran the past four years, we do not believe that Director McGuire, his able assistant, Mr. Minnigerode, nor the Trustees of the Corcoran, are men that would allow any such influences as are hinted at, to control or influence their exhibitions, and any abstention on the part of painters, not of "The Ten" or "Centre Bridge," who may have been invited, or who may have desired to send exhibits to this representative display of American pictures—one of the best held in the United States—for any such reason as

that now intimated in the studios, would, we think, with all deference, be both unjust and unwise.

## RUG EXPERTS DISAGREE.

We give space this week to a well considered discussion on the present exhibition of rugs at the Metropolitan Museum, by Dr. Valentiner, of that institution, and to a reply to some of the statements made by Dr. Valentiner by Mr. John W. Jones, for many years buyer for the rug department of one of the largest department stores in New York, and who is well qualified by long years of study and experience to pronounce upon the subject of near Oriental weaves. Some of the statements of Dr. Valentiner, as to the origin of the so-called Polonaise and Ispahan rugs, which Mr. Jones especially calls in question, have been bombshells in the camps of many rug dealers and importers in this and other large American cities, and have aroused what can only be called "a merry war." There is evidently as much difference of opinion among so-called experts in rugs as among their fellows who pass judgment upon pictures and antiques.

## VALENTINER ON RUGS.

"The exhibition of rugs now at the Metropolitan Museum in connection with its catalogue contains surprises for many admirers of the rugs of the Orient," says the N. Y. Sun. "On the one hand they will be glad to learn what Dr. Valentiner tells them of the attributions of Persian, Indian and Polish rugs, and on the other they will be induced to renewed study if they can bring themselves into agreement with him. Those jewels of the floor the resplendent Polonaises, whose charm has not been lessened by what was heretofore deemed the mystery of their origin, Dr. Valentiner puts down flatly as Persian work probably from the imperial factories, and declares that they were made during the first half of the seventeenth century. Against this some students of carpets set their judgment that the stitch, if the word may be used here, the form of weaving, particularly with the metal threads, is markedly different from the familiar form used by the Persian weavers of that day.

"Dr. Valentiner, however, says that documents have recently come to light showing conclusively that these rugs were not made in Poland. He says that the period of their manufacture can be almost exactly dated between 1600 and 1650, as rugs of that type were sent as gifts from Shah Abbas of Persia to European courts during that time. He has a further dash of cool water for some of the collectors who have believed and some of the dealers who have declared that there were scarcely more than fifty or a hundred at the most of these rugs in existence; for he says that they exist in large numbers, certainly not less than 300. They are to be found, he says, largely in royal palaces of Europe; notably, in Moscow, Stockholm, Copenhagen and Munich, where they have been preserved in excellent condition since the seventeenth century. Although the exhibition has but just opened, these statements by Dr. Valentiner have greatly interested collectors and students of the rug.

"It occasions no special surprise to be told that certain rugs of fifteenth century manufacture got their appellation of Holbein rugs because one of them figures in that painter's Darmstadt masterpiece. But a different key is struck when Dr. Valentiner gives his simple explanation of the origin of the term Polonaise as applied to these rugs, and assigns it to a misconception at so recent a function as the Paris exposition of 1878. Several of the rugs were exhibited there, and the name the whole class is now known by arose, he says, from the circumstance that they bore the coat of arms of the family of the exhibitor, Prince Czartoriski of Warsaw, though this had been embroidered at a later date than the manufacture of the rugs.

"A rug much better known and more familiar in America than the now 'so-called Polish,' is the Ispahan, and Dr. Valentiner also attributes this rug to another place of origin, namely Herat. So besides the new designation (so-called Polish) at the Metro-

politan we now have the so-called Ispahan. Some of the interested amateurs reply in support of their long recognized position that the Persian court travelled and that the royal rug weavers moved with the court. They contend that Herat may be no more properly applicable than Ispahan as a final designation of these fabrics; but the authority with which Dr. Valentiner speaks is bound to give a new direction to the discussion of these subjects. He also carries some Persian rugs over to India and explains his position with a wealth of detail from a minute and comprehensive study of design.

"In the forty-nine rugs in the exhibition the rich beauty of color, the intricate design and the symbolism of the patient artisans of the loom during the centuries of their greatness offer an abundance of interest to the student and the casual admirer alike. It had been expected that there would be fifty rugs shown, but at the last moment the Kaiser Friedrich Museum of Berlin announced that permission had been refused it to lend a rug which it had promised, the fourteenth century fabric with the 'Ming coat of arms,' one of the oldest rugs known to exist. Other rugs belonging to this class, however, are in the exhibition. If the Berlin museum was unable to secure permission to lend its famous rug with the ancient Chinese motive of the dragon fighting the phoenix, the Boston Museum of Fine Arts found itself able to lend the finest rug in its possession, a seventeenth century hunting carpet once designated as Persian, but now ascribed to India.

"The Metropolitan Museum has displayed a few of the rugs which it owns in conjunction with this highly instructive exhibition, but has placed them in an adjoining gallery so as to leave the Whistler room to the generous lenders who have made the exhibition possible: General Brayton Ives, Benjamin Altman and Senator W. A. Clark of this city; Mrs. Herbert L. Pratt of Brooklyn; P. A. B. Widener of Elkins Park; P. M. Sharples of West Chester, Pa.; Theodore M. Davis of Newport; John D. McIlhenny of Philadelphia; C. F. Williams of Norristown, Pa.; Dr. Denman W. Ross of Cambridge, and the Boston Museum, to all of whom the Metropolitan expresses thanks and an appreciation which will be echoed by discriminating visitors."

## JONES ANSWERS VALENTINER.

Editor American Art News.

Dear Sir: In reading the recently published, very interesting article, by Dr. Valentiner, upon the present loan exhibition of rugs, at the Metropolitan Museum, I must acknowledge that I was somewhat surprised to see in referring to the famous Polonaise rugs that Doctor Valentiner puts them down flatly "as Persian work, probably from the Imperial factories, and declares that they were made during the first half of the XVIIth century."

It seems to me that if there is a "probably" about the assertion, it might as well embrace the whole question and that the rugs might be called "probably Persian."

As one of the oldest men in the rug business in America, and somewhat familiar with antiques, I have never yet heard the claim made that the Polonaise rugs were actually Persian. There are many versions given of their origin, but the one generally accepted by experts in Europe, is that during the XVth century a number of Persian born Armenians, persecuted for their religious opinion, emigrated, and traveling toward the Black Sea finally settled in Kiev or Kief, Poland, and that one family of expert weavers, while plying their trade there, made friends among the nobles. These finding the Persian colorings or designs did not meet the approval of their patrons, accepted the mode of the Poles as expressed in their embroideries, which contained a plentiful display of gold and silver thread-work and introduced the light blue, green, yellows and pink. These colors are seldom seen in Persian rugs, except in small quantities for outlining. This particular family or group of Persian-Armenians were named Kevorkian, which was afterward changed, by taking the Armenian terminal away, adding the Polish and making it Kevorski.

The writer has seen a number of exceedingly fine Polonaise rugs marked with the initial "K," which formed the design in the outer narrow border. These rugs so marked are supposed to be the work of this particular family or group of weavers.

As a matter of fact, many Persian rugs of that period contain tinsel, but not in such massive form. A famous rug, which I saw exhibited at the Louvre and known as the Cohen de Anvers rug, but now owned by Mr. D. K. Kelekian, in Paris, has silver and gold threads introduced in the border. This and the rug at the tomb of Jelladadin, in Konieh, are probably the finest rugs in the world. There were also a number of rugs or carpets in the Yerkes

## AUCTION SALES.

New York.

American Art Assn., 6 East 23 St.—Collection of the late John V. L. Pruyn of Albany, Nov. 16 and following days at 2.30 and 8 o'clock.

Anderson Auction Co., 12 East 46 St.—Americana, Archaeology, Numismatics, etc., from the library of William H. Barris of Cleveland, O., and other private collections, Nov. 15, 16 at 2.30 P. M.

Rare and fine books from the libraries of John H. Matthews, David Johnson and a California collector, Nov. 17, 18, at 2.30 P. M.

Clarke's Art Sales Rooms, 5 West 44 St.—A fine selection of Colonial furniture from the Floyd-Jones and Henderson estates, Nov. 17, 18, 19, at 2.30 P. M.

Fifth Avenue Art Galleries, 546 Fifth Ave.—Beautiful period furniture and mirrors, rare antique bronzes and figures; several Flemish verdure and old Beauvais tapestries, and a fine selection of Sheffield plate, Nov. 14-19, at 2.30 P. M.

BERLIN — Lepke's Auction-haus — 40 paintings by Giovanni Segantini, Nov. 15.

collection, which contained gold and silver thread, but all in a sparing manner, outside of the Polonaise.

As a student and enthusiast on this subject, I should like very much to know where and when the documents referred to by Dr. Valentiner might be seen.

I hardly dare to dispute with so eminent an authority as the Doctor, of whom I have a very high opinion, but I think he is wrong in his statement as to the number of these rugs in existence—300. It was said about the time of the Yerkes sale that there were only thirty-five of such rugs in existence, but I am sure that that was too low an estimate, as I personally know of more than that number. I think that 75 would be a liberal estimate.

I agree with the Doctor in regard to many of the fine antique rugs having been made in India.

In regard to the Persian rugs called Ispahan, they are entirely different in construction from the Herati. The true Ispahan were woven on horizontal looms, on a double warp, the pile standing up quite straight, whereas in the Herati the pile runs down to the point of beginning, and they were made on perpendicular looms.

Yours sincerely,

John W. Jones.

New York, Nov. 10, 1910.

## ART WORKS AT PLAZA HOTEL.

Art lovers and especially lovers of early English and French furniture, old Chinese porcelains, early English miniatures and XVIII Century gold and enamel bibelots and early Italian and German bronzes, will flock to the Plaza Hotel from Monday morning next, where there will open a unique exhibition of all these treasures and many others arranged by the noted London art experts, Partridge, Lewis & Simmons, of No. 180 Bond St.

The coming to New York of this firm with a carefully selected collection of the art objects and furniture, for which it is famous, is an event in the art world of significance and importance.

The specimens of furniture of the Chippendale, Adams and Sheraton periods will surprise and delight collectors and connoisseurs, and it is safe to say that no such specimens of the renowned and beautiful Satinwood as those to be shown have ever been imported.

There are pictures also in the collection—some representative examples of the old English, Dutch and Flemish schools.

More extended notice and description of the collection and exhibition will be made next week.



## LONDON LETTER.

London, Nov. 2, 1910.

Some interesting purchases for the nation have been made by the Contemporary Art Society, a recently formed body which aims to secure for the nation representative works by distinguished independent artists, whose claims to recognition are overlooked in official purchases. From the current exhibition at the Manchester Corporation Art Gallery, the Society has acquired a full length portrait by Augustus John, entitled "The Smiling Woman," and other acquisitions include Mr. Walter Sickert's "Portrait of George Moore, Esq.," the late Chas. Conder's "The Green Apple" and a bronze statuette "Maternity," by Mr. Charles Ricketts. Particulars of the Society, which appeals for funds to carry on its good work, may be obtained from the Hon. Sec. C. K. Butler, Esq., Bourton House, Shrivenham.

From the current autumn exhibition at Liverpool the Oldham Art Gallery has bought Mr. R. Gwelo Goodman's "The Grand Canal, Venice," exhibited at this year's Royal Academy. A pastel by Mr. Goodman, "The Langdale Pikes," has also been purchased for the Walker Art Gallery by the Liverpool Corporation.

At the Victoria Gallery there is now open an exhibition of paintings by modern and deceased artists in aid of the Middlesex Hospital, in which the late Prince Francis of Teck, who was a patron of the exhibition, took so keen an interest. Among the living exhibitors are J. Noble Barlow, Alexander Maclean, Irwin Bevan and Major C. Mathews, while the old masters represented include Constable, Lawrence, Linnell and Birket Foster.

If there is no sensational novelty in the winter exhibition at Shepherd's Gallery (27 King St., St. James), the collection, nevertheless maintains the high standard of interest which we are accustomed to expect. On a screen in the lower gallery is a portrait, which by its silver flesh tones and general treatment suggests the Spanish School. It is, however, assigned to the Dutch School and has a special iconographic interest as a portrait of Peter the Great in workman's clothes. Another work of historic interest is the portrait of "Sir Robert Walpole," by Thos. Hudson, the master of Reynolds. Artistically this latter work is also of considerable interest, for as well as being amazingly actual and uncompromising in its rendering of character, it has in these days of "gentlemanly" painting a refreshing brutality of execution. Compared with the best Kneller in the collection, the portrait of James II, Duke of Ormonde, it is instructive to note how virile is the work of the native British-born artist, how suave and effeminate that of the more celebrated Dutchman. Another excellent portrait of interest from any standpoint is the portrait of Samuel Johnson by Opie. An early Romney, curiously dissimilar in color and general treatment from his later work, shows Dutch influence in its careful modelling and sobriety of color. An early landscape of Gainsborough, painted when he was still influenced by the Norwich School, betrays in the gray greens of the trees the artist's growing rebellion against the prevalent russet and brown convention. Near by is John Cromie's "Bell Inn," which, although a good example and fine in quality, appears a little heavy and dull by the side of the Gainsborough, especially in the sky, which in the latter is particularly luminous, while the clouds are admirably expressive of lightness and movement. Many other early British masters are well represented in Messrs. Shepherd's collection, although the Hudson and Gainsborough already mentioned are the most instructive exhibits.

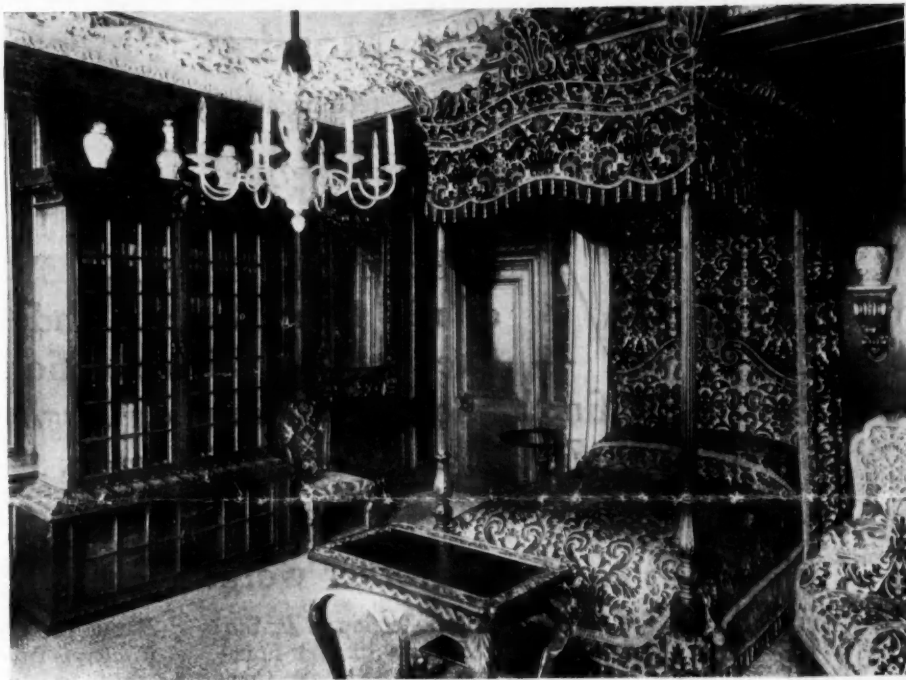
## INTERIOR DECORATION

## The Period of Wren.

In his recent interesting volume on the decoration and furniture of English Mansions, in the XVII and XVIII centuries, Mr. Francis Lenygon has an excellent article on "The Period of Wren." He says in part: "With the return of King Charles II and the courtiers who had accompanied him into exile, the building of many great houses began, but it is curious how few of these remain today. Arlington House, Suffolk House, Cleveland House and Goring House are some, out of many, which have disappeared from London alone. We read of the wonderful treasures which they contained; for instance, according to Evelyn, 'in 1663, the new dressing room at Goring House had a bed, two glasses, silver jars and vases and other so rich furniture as I had seldom seen.' None approached the magnificence of the apartments at White Hall Palace, where the various mistresses of the king seemed to have

pher Wren and Granling Gibbons are so much associated.

The "Cedar Room," at 31 Old Burlington St., London, serves as an example of the refinement, the wealth and luxury of the age; but the same collection contains another room more closely identified with the genius of Wren, for its chimney piece and parts of the panelling were removed from a house at Bow, in which the great architect lived at some period after the Great Fire. This apartment, known as the "Wren Room," reproduced in this issue, is plainer than the "Cedar Room," and is typical of the principal chamber in an ordinary house at the latter part of the XVIII century. It is panelled throughout with fir wood, just then beginning to take the place of oak, because it was more suitable for painting or graining, then regarded by many as better decorative treatment than the plain oak. Today it would be difficult to convince any one of its superior merit, but it will be admitted that no more satisfactory



THE WREN ROOM.

Old Burlington House, London.

Courtesy of Lenygon &amp; Co., Ltd.—London.

competed with each other in endeavoring to impoverish him by their extravagance in furniture and decoration. In 1664, Pepys 'finds such variety of pictures and other things of value and rarity that I was confounded and enjoyed no pleasure in the sight, although it is the only time in my life that I ever was at a loss for pleasure in the greatest plenty of objects to give it to me.' But the treasures which had accumulated in this Palace, many of which were gifts or bribes from Louis XIV, and foreign ambassadors, were in 1691, destroyed by fire, beginning at the apartment of the late Duchess of Portsmouth, which had been pulled down and rebuilt to please her, and in 1698 White Hall burned, leaving nothing but the walls and ruins.

However, if the palaces of Whitehall and Theobalds and many other great houses have disappeared, the age was prolific in domestic architecture, and until recently, London contained numerous examples. Today they are becoming scarce. The old parts of Kensington Palace, some of the Inns of Court and Chelsea Hospital are the best-known. The particular style of interior decoration which began with the Restoration and continued till the early part of the XVIII century, is considered by many to be the most attractive of any period, and it is with this that the names of Sir Christo-

pher Wren and Granling Gibbons are so much associated. In the scheme of interior decoration, which Wren adopted, there is no more characteristic feature than the ceiling; the geometrical patterns of Elizabethan and early Tudor times had been superseded by the formal classic style of Inigo Jones, which Wren to some extent adopted, while at the same time introducing that peculiar free elaboration of ornament characteristic of all his work. Wood carvings of the school of Gibbons and decorative paintings, both for walls and ceilings, are integral parts of the scheme of embellishment of fine apartments during the Wren period.

There will be a sale at the Hotel Drouot, on Friday afternoon Nov. 18, of a collection of old and modern oils, engravings and watercolors belonging to Monsieur de C. The auctioneer will be M. Henri Baudoin, and the experts MM. Durand-Ruel and Jules Feral. The collection includes superior examples of A. Cuyp, Jan Steen, D. Teniers, etc., among old masters, and of Carolus-Duran, Chintreuil, Courbet, Dedreux, Dupray, J. Dupre, Heilbuth, Isabey, Pasini, Roqueplan, Servin, Van Marcke, etc., among the moderns.

## PARIS LETTER.

Paris, Nov. 2, 1910.

The art season is slowly awakening to life, and there are several announcements of coming exhibitions and for the most part annual displays by various societies of etchers and engravers in black and white and color. At the gallery of Arthur Tooth & Sons, there is a select little show of black and white etchings.

Several prints from plates by D. Y. Cameron give an added interest when seen again, because of their simple, broad treatment, yet which lacks nothing in detail. The clean, pure line in these prints is delightful. "Port Maréchal, Bruges," in a strong light with the Belfry seen through in the distance, is beautiful for its simple broad massing in pure line. "Dinant," a row of houses on the water front are in just as decided firm line with a plain open sky. "Claire Laroche," looking through a doorway upon a narrow winding street is full of interesting masses.

"Dammé," moonlight, a church towering into a deep, rich sky has a decorative quality in the outlined tree trunks on either side of the plate, with dark accented trees against the church, giving a fine central lighting to the tower. "La Maison Noire," has a big bold central dark mass running up the plate, broken enough by lights to give interest.

Nathaniel Sparks is a fine draughtsman and a keen observer of detail and massing. "Tower Bridge," a perspective view from one of the entrances with the quay as the foreground, has fine feeling of sunlight, with a deep, rich shadow separating the foreground from the bridge. "Thames at Southwark," an atmospheric effect with a dark silhouette against a light distance is delightfully simple with very little crosslining. "St. Clement Danes Church," is a decidedly difficult subject of a towering spire above a low foreground with a large mass of sky.

E. M. Synge's "Streets of the Pope's Soldiers, Sisteron," is a fine interior lighting of a covered street. The treatment of line is a little like pen and ink. The masses of shadow are full and rich and the distant light leads the eye to a pleasing relief surrounded by interesting detail. "Tivoli," a hill-side in silhouette against a simple sky, is interesting for its line quality. "Wheelwright's Shop," a beautiful light flooded interior with accented darks surrounding a central light. Eugène Béjot's "Le Quai aux Fleurs," is simple line in decorative feeling and "En Hollande," an extremely simple bit of windmills and water.

Bernard Eyre in his "Clarendon Building," gives a heavy dark silhouette with a light distance, very sincere and forceful. "Cheapston Castle" is a beautiful landscape with a delicately lined distance. Macbeth Reaburn's "Evening Shades" is a beautiful landscape with a harmony of lines giving a rich quality to a glorious sunset, a soft sky behind a deep velvety toned foreground. "Thames from Richmond," a picturesque outlook upon a valley has a rich decorative quality throughout. Andrew Affleck in his "Salute from the Scaevone," has the true Italian feeling, good draughtsmanship, but the lights, perhaps, are too much cleaned in the printing.

William Baker's "Pont Neuf" is refreshing and airy in big masses, a splendid example of the quality of good clean wiping in printing. Johnston Baird is very artistic in his representation of "Shot Tower," with the shipping foreground and beautiful detailed distance.

H. Frood's "Exeter Cathedral" is a finely bitten line with delicate tones contrasted decidedly with rich darks, a beautiful airy interior. G. Hayes has several bits from Bruges, and W. Hole's architectural subjects are charming for their delicate line tone.



## CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43 St.—Memorial exhibition of the works of the late J. Q. A. Ward to Nov. 22.

Elite Art Rooms, 8 East 30 St.—Foreign and American paintings from a private collection.

Fine Arts Bldg., 215 West 57 St.—Paintings by A. L. Kroll to Nov. 13.

E. Gimpel & Wildenstein, 636 Fifth Ave.—Duke of Rutland's collection of drawings by masters.

Folsom Galleries, 396 Fifth Ave.—Portraits by Piero Tozzi to Nov. 11.

Katz Galleries, 103 West 74 St.—Woman's Art Club display; Nov. 21 to Dec. 3.

Kennedy & Co., 613 Fifth Ave.—Etchings by Seymour Hayden to Nov. 19.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Macbeth Gallery, 450 Fifth Ave.—Recent paintings by C. W. Hawthorne, to Nov. 17.

Montross Gallery, 550 Fifth Ave.—Paintings by Jules Guerin to Nov. 26.

National Arts Club, 119 East 19 St.—Third annual display of advertising art, to Nov. 12.

New York Water Color Club, 215 West 57 St.—21st Annual Exhibition, to Nov. 20. Admission, 25 cents.

New York Yacht Club, 37 West 44 St.—A loan collection of marine engravings and prints to Dec. 17. Admission by card.

Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of historic old English period furniture, paintings, antiques, etc.

Powell Gallery, 983 Sixth Ave.—Thumb box sketches by prominent women artists, to Nov. 30.

Arthur Tooth & Sons, 580 Fifth Ave.—Recent etchings by H. Dudley Fitton.

EXHIBITIONS NOW ON.  
(For reviews see page 2)

## AROUND THE GALLERIES.

Among recent arrivals by La Provence from Paris is M. Emile Tabbagh, of that city. Art amateurs and collectors know of how much interest are M. Tabbagh's collections, and this season the collection he brings with him is one of exceptional importance. It comprises really magnificent specimens of the purest and most characteristic productions of Les Arts Musulman. These can be seen, studied and admired at the Folsom Galleries, No. 396 Fifth Ave., where are shown a unique choice of Persian miniatures and MSS., and notably those specimens of early Persian and Babylonian glass and faïences which have so interested and excited artistic Paris of late years.

Mr. Edgar Gorer of London will arrive shortly and will make his headquarters this year at the Waldorf-Astoria.

Mr. Emile Rey, of Seligmann & Co., is due to arrive on La Lorraine today. Mr. Rey had intended to come over a fortnight ago, but was detained in Paris by the illness of Mrs. Rey's mother, who is now convalescent.

Mr. Edward Brandus, of the Brandus Galleries, 712 Fifth Ave., is expected from Paris within the next ten days or fortnight.

An exceptionally interesting and important consignment of antique Italian and French renaissance and Gothic and Flemish tapestries has been received at the Kelekian Galleries, 273 Fifth Ave.

An unusual "one man" exhibition will open some time this month at the Elite Art Rooms, No. 8 East 30 St. The display will be of Japanese paintings by Fukawa Baske of Tokio.

Opens on  
November 14th

Opens on  
November 14th

# An Exhibition of XVIII Century English Furniture

taken from the Old Manor Houses and  
Historic Castles of Great Britain

At the Plaza Hotel  
from Monday, November 14  
(Admission by visiting cards).

To Connoisseurs and Collectors:

**M**ESSRS. PARTRIDGE, LEWIS & SIMMONS, of 180 Bond Street, London, respectfully ask attention to this collection, which includes the finest known specimens of *English Eighteenth Century Furniture* of the *Chippendale, Adam* and *Sheraton* periods.

Among other works of art exhibited are:

An exceptional collection of *Italian and German Bronzes* of the Fourteenth, Fifteenth and Sixteenth Centuries, including the celebrated "Falke Bronze."

A superb and rare collection of *Old Chinese Porcelains*.

*Eighteenth Century. Miniatures* by Cosway, Plimer, Englehardt, and others.

*Fine French Eighteenth Century*

*Boxes in Gold and Enamel* and *Bijouterie* from renowned collections.

The Complete furnishings of an Eighteenth Century French Salon which include *Tapestry Wall Hangings* of 4 large and 2 small panels and 3 over doors in subjects after *Lancret*; and the *suite* of *Carved and Gilt Furniture* consisting of 6 chairs, 2 armchairs and 2 couches.

A small but very choice collection of *Oil Paintings* of the *English, Dutch* and *Flemish* Schools.

It remains only to add, that this collection represents a most discriminating selection from the London Galleries of this firm which is noted throughout the world of art for its expert knowledge and rare judgment, and that the authenticity of every object is therefore beyond all cavil.

**PARTRIDGE, LEWIS & SIMMONS**  
PLAZA HOTEL

Rooms { 209, 210, 211, 215, 216, 217,  
218, 219, 220, 222, 224, 228.



## SALES FOR NEXT WEEK.

## Rare Period Furniture, Etc.

The coming into the auction market of the reserved collection of one of this country's best-known experts in fine old French, antique Dutch, Jacobean, Elizabethan, Eighteenth Century English and Colonial cabinetry, at the Fifth Ave. Art Gallery, during the week of November 14 to 19 inclusive, is an event worthy the especial attention of connoisseurs. The French Periods represented in this collection are those of Louis XIV, XV and XVI. The early English examples are remarkably fine, and the Colonial pieces and suites have mostly been gathered in the New England and Southern States. Beautiful period mirrors, rare antique bronze groups and figures, and a few charming Flemish verdure and old Beauvais tapestries (after Watteau), several groups of rare old French, Dutch and English silver, and a rich selection of Sheffield plate, are included in this offering.

The collection will be on view from Monday, Nov. 14, until close of sale on the 19th. The material of the sale represents the broad and well-informed research of a period of the last twenty years. The sale is made only because of removal from the well-known locality with which the collection has long been identified.

## Old Colonial Furniture.

There will be a sale at Clarke's Art Salesrooms, 5 West 44 St., on the afternoons of Thursday, Friday and Saturday next, beginning at 2.30 p. m. each day, of a fine selection of old Colonial furniture from the Floyd-Jones and Henderson estates. Mr. Augustus Clarke will be the auctioneer.

## The Pruyn Collection.

Mr. Thomas E. Kirby will sell at the American Art Galleries, No. 6 East 23 St., on the afternoons and evenings of Nov. 16 and following days, the collection of the late John V. L. Pruyn of Albany.

This sale includes beautiful old Oriental porcelains, rare old English, Dutch, French and American silver, including a pair of candlesticks from the Duke of Buckingham's collection, 1848; a rare "Cincinnati Plate" presented to General Washington by Capt. Samuel Shaw of Boston; notable items of Americana; rare antique furniture; scarce prints, paintings, curios, autograph letters and rare and valuable books.

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ART CLASS.—Mr. Henry B. Snell will conduct a painting class in the Van Dyck Studio Building, 939 Eighth Ave., during the winter months. For further particulars address Miss Simpson, Studio 608.

FOR RENT.—Large studio, 30x50. Woodstock, Ulster Co., N. Y. North light. Suitable for mural painter. Address E. de Cordy Bracher, 349 W. 85 St., N. Y. C.

## Rare Americana and Books.

Rare Americana, works in archaeology, numismatics, and other fine books from the library of the late William H. Barris of Cleveland, will be sold by The Anderson Auction Company, No. 12 East 46 St., on the afternoons of Nov. 15 and 16. The sale also includes a portion of a Bryant manuscript and a fine Cleveland letter.

The same house will sell on the afternoons of Nov. 17 and 18 rare and fine books, including selections from the libraries of John H. Matthews, the late David Johnson and a California collector. The sale includes books illustrated by Bewick, J. M. W. Turner, Cruikshank and Rowlandson; Mohawk Indian Deed of 1711; Mark Twain's "What Is Man" (the first copy to appear at auction); a remarkable specimen of binding by Sangorski and Sutcliffe; books on California, including rare unknown San Francisco and other items.

## BUFFALO.

The exhibition of colored photography which opened in the Albright Art Gallery last week, under the auspices of the Photo-Secession Gallery of New York, is the most important of its kind ever held in America, and probably in the world. The exhibition is international in scope and includes not only the best American work, but the choicest foreign prints which have been secured from private collections. The pictures are grouped according to the work of the different men and schools. Many critics have arrived in Buffalo to review this display.

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